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though they may appear, we must often be prepared to find direct transmission through either literature or tradition. To select two of many instances. Five of the riddles in the Holme collection, Nos. 17–21, Harl. 1960, fol. 3a—Cocoon, Bell, Oyster-women, Candle and Pound of Candles—are found in *Riddles of Heraclitus and Democritus*, London 1598, Nos. 27–29, 50–51. At first we are inclined to regard this correspondence as evidence of a common origin and of the wide range of the riddles; but, when we observe that the sequence is practically the same and that the versions are verbal counterparts in the two groups, we can no longer doubt that the Holme collector borrowed his material as directly from the earlier volume as Master Slender his wit, perhaps from this very “Book of Riddles.” The few parallels between the 35 *Heiðreks Gatur* in the *Hervarar Saga* and the modern Icelandic folk-riddles (*Islenzkar Gatur*—1194 numbers) are rightly regarded by Heusler (*Zs. d. V. f. Vk.*, xi, 128) as due to the immediate literary working of the Old Norse queries.

(C.) Identity of Mental Processes.

The third cause of the similarity of riddles must always be taken into account after careful study of origins and comparison of motives have eliminated all possibilities of a common source and of direct or indirect transmission. When the counterpart of the Flood and Fish riddle of Symphosius (*supra*) meets us among Turkish queries (*Urquell* iv, 22, No. 10), we are naturally inclined to believe that this widely known riddle has penetrated even to the Bosphorus; but we can hardly explain thus the similarity of the motives in the Persian Ship problem of Nakkasch, d. 938 A. D. (Friedreich, p. 164), “It makes its way only upon its belly, cutting though footless through the girdle of the earth,” to those in the 151st riddle of the *Islenzkar Gatur*; or the surprising likeness of many Sanskrit riddles³⁰ to our modern charades; or even the parallels between the Anglo-Saxon problems of musical instruments (xxxii, lxx) and the Lithuanian “Geige” riddles (Schleicher, p. 200). Indeed, the case seems to be this. While, —as we have seen (*supra*),—similarity of subject

does not necessarily imply similarity of motives, there are, of course, certain themes that, from their limited nature, prescribe a particular treatment. However unaided may be the act of composition, essential traits of these subjects must be named, described, disguised, or summarized. Surely all likeness entailed by the very nature of the topic cannot be regarded as irreconcilable with a perfectly independent creation. Riddles, remote and unrelated though they be, must, after all, say somewhat the same things of the commonplaces of life. At times, indeed,—and now I must point to my present heading,—this correspondence is carried far beyond the necessities of the subject through many combinations and permutations of motives, for riddle-literature like every other has its striking coincidences; but those instances are comparatively rare, since diversity of development, unlikeness in likeness, is here as elsewhere the badge of independence. The rarity of cases of complete resemblance between two riddles with no historical kinship gives them a peculiar value for us; and the evidence of such “Doppelgänger” for a solution is surely of far more weight than the random guesses of a modern critic.

In discussing the Anglo-Saxon riddles, I shall seek to apply the principles adduced in the present article.

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NOTES ON MURNER'S
Schelmenzunft.

The chief difficulty connected with the study of the writers of the sixteenth century is due to some extent to the great number of peculiar and now obsolete words, which their writings contain and more especially to the numerous allusions to personages and incidents of a local character, of which often no other record has come down to us. Some of these words are to be found neither in the Middle High German period nor in modern German, except perhaps in the various dialects. The popular character of the writings of men like Sebastian Brant, Hans Sachs and Thomas Murner and the nature of their satire led them to employ

³⁰ Führer, *Zs. der deutschen morgenl. Gesellschaft*, xxxiv (1885), 99–102.

many words not ordinarily introduced into literature and whose origin and history it is often difficult to trace. The commentator who is called upon to interpret these obscure words and allusions finds himself face to face with a task of peculiar difficulty, which in many cases he is unable to solve either to his own or other peoples' satisfaction. So paramount are these difficulties in the case of Fischart's *Geschichtklitterung* that no one has as yet felt equal to the formidable task of providing this work with an exhaustive commentary.

Among the commentaries to authors of this period that of Zarneke to Brant's *Narrenschiff* is easily first in its completeness and in the patient research of which it gives evidence. For Murner we have the commentaries of Goedeke and Balke, which while excellent in their way do not pretend to be exhaustive and in many cases fail to solve all the difficulties connected with the interpretation of the author. It is therefore with the hope of adding a little to Balke's commentary to Murner's *Schelmenzunft*, of throwing additional light on a few of these difficult words and of correcting in some instances certain errors of interpretation, that this article has been written. For the sake of convenience the passages selected have been arranged in the order of their occurrence in the poem. The references are all to Balke's edition, which appeared as volume 17 of Kürschner's *Deutsche National-Litteratur*.¹

In the *Vorrede* to the poem where Murner speaks of the rogues whom he intends to portray, we find the following lines:

Ich truw in allen nit ein hor,
Wenn si gott *driegent* schon entbor.

Balke glosses *driegent* by 'betrügen,' but this could give no possible meaning with the word *entbor*, which is of course the modern *empor* and is correctly translated 'in der Höhe.' What we have here is not as Balke supposes the verb *triegen* (*betrügen*), but the pret. subj. of *tragen* with the usual Alemannic fronting of *üe* to *ie*, so common in Murner.² We thus obtain the verb *emportragen* and the passage then reads: 'I would not trust

any of them a hair (i. e. a whit) even if they bore God on high (i. e. even if they marched under the banner of God).' That this is the meaning is evident from the context.

In the second chapter, ll. 167-168 there occurs the expression:

Vor juristen solt dich hieten,
Und vor niderlenschem *bieten*!

Balke interprets *bieten* as *Gesetz*. One naturally wanders why one is told to guard against the *lavs* of the Netherlands. I can find no trace of any such meaning of *bieten* in the dictionaries of Schade, Lexer, Grimm or Schmeller. On the other hand *bieten* in the sense of 'offering for sale' is quite common.³ One or two examples will suffice here to illustrate the usage: 'Bieten und Widerbieten macht den Kauf,' and 'zu theur bieten jagt den Käufer fort,' Musäus. As the Dutch were the great merchants of the time and the Rhine formed a direct means of communication between Holland and Strassburg, Murner's home, it is quite probable that the people of Strassburg had often been victimized by the sharp mercantile practices of the thrifty Dutch and that Murner is simply voicing in the passage a common saying of the people, to beware of the *offers* of the Dutch merchants. I do not recall any passage referring to such sharp dealings on the part of the Dutch, but the meaning seems quite clear here.

In l. 188 Murner makes use of the expression:

Der kechen von der neuen stat.

(*Der Köchin von der neuen Stadt*). This has never been satisfactorily explained. Murner uses it in at least one other place, N. B. 3017:

Die köchin von der nüwen stat.

In both cases it is apparently used merely as an exclamation. Neither Goedeke nor Balke attempts to explain it. The allusion is evidently of a local nature as it does not seem to occur in other authors. I have not succeeded either in clearing up the mystery, but the thought has come to me, that it might be in some way connected with the 'schefer von der nüwen stat' (*Schäfer von der neuen Stadt*) mentioned by Murner N. B. 4880 and which is a well known dance song preserved for

¹ The abbreviation N. B. stands for Murner's *Narrenbeschwörung* and S. Z. for his *Schelmenzunft*.

² Cf. the instances collected in my article, *The Verb in Thomas Murner*, *Americana Germanica*, vol. 1, p. 61.

³ See, for example, the instances cited in Grimm under *Bieten* 10.

us, for example, in Burkhard Waldis' *Esop* 4. 81, 190 ff.

In l. 248 we read:

Des sühstu in oft den leimen klopfen.

This Balke translates correctly enough '*Du siehst wie sie Prügel oft empfangen.*' Attention should, however, be called, I think, to the fact that *leimen* is the Upper German form of the more usual form *Lehm*, which is of Low German or Middle German origin. The expression *den leimen klopfen* was very popular in the sixteenth century. Murner uses it again, N. B. 6994:

So muss man in den leimen klopfen,

and also N. B. 7147 and 7539. It occurs likewise in Hans Sachs, Fischart and Eckstein, as the examples in Grimm's dictionary show. As is there suggested, the expression was borrowed from the practice of making clay walls and floors firm by beating.

Line 338 reads:

Jo wol wir sind die nassen knaben.

This is likewise a favorite expression of the sixteenth century. It occurs frequently in Murner's works, e. g. S. Z. 640 and 990, N. B. 5619 and 7239, in the writings of Hans Sachs and is still used in the seventeenth century by Gryphius and Stieler, as the examples in Grimm show. As the instances indicate *ein nasser bruder* was originally used of a tippler and was then later extended to apply to all sorts of lazy, goodfornothing, but cunning rogues.

Chapter 9 of the S. Z. bears the title: *Ein grouw rock verdienen*, and begins as follows:

Weicht aus ir frummen, erbren gsellen
Die grouwen reck nit verdienen wellen.

The satire is directed here against servants, who in their anxiety to please their masters shrink from no scurvy trick against others. The title of the chapter becomes, however, clear only when we recall that gray was formerly the color worn by menials and the lower classes. Luther writes, for example, 3. 426, *giengen alle in grawen bawers-röcken*. A cloak of gray was often donned by those of the upper classes as a sign of humility. Thus there occurs Myst. 1. 244 the following passage illustrating this custom '*si (die Landgräfin) was ouch vro, daz si dēmtikeit geuben (üben)*

mochte, wanne si tet dicke tragen einen grāwen mantel ane.'⁴ Murner uses two forms of the word *grau*. The one given above, *grouwen* is the result of confusion between the nom. form *grau* and the form in the oblique cases, e. g. gen. *grāwes*. The other form *groen*, l. 435, shows the influence of the nom. *grā* with the apocopation of the *w* and the Upper German darkening of *ā* to *ō*.

The expression l. 494:

Das mag wol sein ein lürliß dand

is another one which is frequent among sixteenth century writers. Two etymologies have been suggested for it, first that it is connected with the word *lörten*, Swiss *loerten* meaning to deceive, to cheat. Another is that it is the diminutive of *Lori*, which in turn is a nickname of *Lorenz*. It is possible that the verb is a derivative of the noun. *Lorenz* was a common name among the people and might have been used proverbially as *Hans, Elslein, and Gret* were. This thought receives corroboration from chapter 48 of Murner's *Narrenbeschwörung* entitled *Lorenz ist keller* (i. e. *Kellner, Verwalter*) and which contains the lines:

Sit uns herr Lorenz keller ward
Hant wir nit überigs gespart,
.
Die fürsten, herren hont grosz acht,
Wie Lorenz keller ward gemacht,
Das sie all tisch hont vierzig tracht.
.
Das sind der Tütschen fulen sachen,
Wann sie Lorenzen keller machen.

The satire here is directed against excessive eating and drinking. *Lörlein* is used by Jacob Ayrer, 261^b, as the name of a fool: '*Lorlein der narr läuft ein, schlecht mit seinem pengel um sich.*' The full form of the word is of course *lörlein* or *lörlin* but it appears more frequently as *lörles* or as here *lürliß* with syncope of *n* before *s* due to the lack of accent. In the form *lörles* it is frequent in the writings of Hans Sachs.⁵ In all probability the word is connected with the first component of the famous *Lorelei*.

In l. 590 there occurs the word *wurfel leger* which Balke glosses '*Würfelleiher, Veranstalter eines Würfelspiels.*' He was perhaps influenced in

⁴ See Heyne, *Deutsches Wörterbuch*, 1, 1237.

⁵ For examples see Grimm's dictionary, 6. 1151.

this by the MHG. *wurfel-lîher* and the meaning for it given by Lexer⁶ and by the expression *wûrfel lîhen*.⁷ This is correct enough as far as the general meaning goes, but the word *wurfel leger* cannot possibly be connected with the form *wurfel-lîher*. There are many instances of *ege* becoming *ei*, e. g., *geleget* > *geleit* but there are, to the best of my knowledge, no examples of the reverse of the process. There is, however, no reason to depart from the form in the text, as *wurfel-leger* is also found in late MHG. in the poem, *Des Teufels Netz*.⁸ The verb also occurs in the Wartburgkrieg 23, 2. *einem ungelîche wûrfel für legen*. In the similar expression *Kartenlegen* the verb *legen* has been retained as the usual form.

In ll. 650-655 Murner remarks:

Kum ich fur herschaft mit der schenken,
So darf ichs offlich nit gedenken,
Worum ich solche gaben bût;
So witzig sind iezund die lût,
Das sie solches wol verston,
Wie das es sei um dienst der lon.

Balke translates the word *bût* by 'erbeute' as if from the verb *erbeuten*. That this, however, is not the meaning is evident from the very next two lines:

Den wo ich nichts zu schaffen hett,
Kein solch goben ich im det.

It is not a question here of obtaining something, as *erbeuten* would imply, but of offering presents in return for service either done or desired. *Bût* is evidently the first sing. pres. (MHG. *biute*) of *bieten*. Murner means to say: 'when I approach people with gifts I do not need to mention openly why I offer such gifts as people are clever enough to understand that it is a reward for service.'

In line 710 we find the expression:

Schmacken bretli ist mein nam.

Here we evidently have one of those numerous compounds coined in imitation of a large class of family names. These names are formed by prefixing the imperative of a verb to some case of a noun. Many of them are compounded with the

accusative, as here, the article being reduced when the noun is masculine to *en*.⁹ These words are very frequent in Fischart's writings, especially in his *Geschichtklitterung* where they are largely imitations of Rabelais. The form in our text must have had its starting point in the masculine, as otherwise the *en* could not be accounted for except by analogy. It must have been originally, as the title of the chapter (*Den braten schmacken*) indicates, *Schmackenbraten*. As the Alemannic prefers diminutives *braten* was changed to *bretli*, while the first part of the word remained unaltered, the syllable *en* probably no longer being recognized as the article. That this was the common form of the name is shown by the following example from S. Frank, *Sprichwörter*, 1541: '*Schmeckenbrätlin* riechen so ein lecker bisslin uber drey gassen.' As this example shows, *schmacken* (*schmecken*) has also in Murner the Upper German meaning of 'smelling.'

Line 723 reads:

Ein stieli bringen wer das best.

This sentence Balke translates '*einem*¹⁰ *den Stuhl vor die Thüre setzen, hinauswerfen*.' How he arrives at this meaning is quite incomprehensible to me. The satire of the chapter is directed against sycophants, who make a practice of visiting festivals of all sorts in the hope of being entertained at the expense of others. Murner says in effect: 'If thou runnest away when it is time to pay and takest much and givest naught in return, thou shalt sit down some day in a place, where rascals of all sorts and unworthy guests are seated.' Then follows the line quoted above, which is but loosely connected with what precedes and is used mainly for the sake of the rhyme, but which, in my opinion, can have only the meaning, 'it were best to bring a chair along,' implying that no seat would be provided for so unwelcome a guest.

In ll. 1054-1058 Murner remarks:

⁹ Cf. upon these compounds R. Schulze, *Imperativisch gebildete Substantiva*, Archiv f. d. Studium der neueren Sprachen, Bd. 43, S. 13-40. Schulze gives a full list of such words. A few masculine examples may be given here to illustrate the case in point: *Suchenwirt*, *Störenfried*, *Schreckengast*, *Griepenkerl*, *Haltenhof*, *Hauenstein*, etc.

¹⁰ Balke's edition has *einen*, an evident misprint for *einem*.

⁶ Lexer, *Mhd. Wb. Nachträge*, 404 and *Taschenwb.*, 395.

⁷ Cf. Grimm, 5. 238 and Schmeller, 3. 354.

⁸ Ed. by Barack, Stuttgart 1863, Pub. Lit. Verein No. 70; cf. also Lexer, 3, 1007.

Und klagen des Franzosen gewalt

Und wie der künig von Narragon
 Die von Venedig nit wel lon.

The word *Narragon* Balke here translates '*Arago-nien*.' Historically this may be correct enough, but from the form of the word it is evident that Murner was not thinking of the kingdom of Aragon, but of the 'land of the fools' as he uses it in almost the same form coined by Sebastian Brant. The indebtedness of Murner to Brant is too well known to need any proof, in fact Murner himself tells us frankly at the beginning of his *Narrenbeschwörung*, that it is his purpose to exercise the fools brought into the country by Sebastian Brant. Now in chapter 108 of his *Narrenschiff*, Brant proceeds to ship all the fools off to the land of the fools. The wood-cut contains the motto: *Ad Narragoniā*, and in the text we read:

Wir faren vmb durch alle landt,
 Von Narbon inn Schluraffen landt,
 Dar nach went wir gen Montflascun
 Vnd inn das land gen Narragun.

This latter form is evidently due to the rhyme. Murner's form agrees with that of the Latin motto.

At the beginning of chapter 27 (ll. 1150-1155) we read:

Wer do bült ein closter frouwen,
 Die er mit ougen nit kan schouwen,
 Zu sehen im nit werden mag,
 Der beizt die nusz do durch ein sack;
 Der schaum im maul, der kern ist *dein*,
 Und ist das küwen nur sein gwin.

Balke explains: '*dein* = *dhein*, *syncopirt aus dehein*, *kein*.' This explanation is impossible, for as far as I know there is no instance of MHG. *dehein* becoming *dein*. Neither Schade nor Lexer in their dictionaries nor Weinhold in his *MHD. Grammatik* give any such example. The syn-copated form *dhein* occurs frequently, but the resultant form is always *kein*. Had Balke noticed the rhyme, he might have hit upon the correct solution. The impure rhyme *dein*: *gwin* is of course not due to Murner, who wrote as was his custom *din*: *gwin*.¹¹ The printer who mechanically diphthongized Murner's long *i*'s and *u*'s to make them agree with the *gemein deutsch*, failed

to notice that the vowel was short here, mistaking the word *din* no doubt for the pronoun. The correct reading is therefore not *dein* but *din*. This is a common Alemannic form of *drin* or *drinnen* and occurs together with its complement *dus* (= *draussen*), quite frequently in Murner. Thus, for example S. Z. 1499:

Was *din* stat, felt nit ein hor

and N. B. 1070:

Die geuchin dinn, der gouch ist dusz.

In both these instances Balke translates the word correctly. In the case in question he was misled by the false diphthongization. Substituting the correct form *din* the meaning of the passage at once becomes apparent: He who courts a nun, whom he cannot see merely bites a nut through a bag. He has foam in his mouth, but the kernel is on the inside and his chewing is his only gain, or as we should say, he has his trouble for his pains.

In chapter 28 (ll. 1218-1221) we find

Ein schelm wil gon regieren leren,
 Der nie kunt ein suw stal keren,
 Und strafen gott in seinen sachen,
 Der nie kein *loffel holz* kunt machen.

loffel holz Balke explains as *Löffelstiel*. His authority for this I do not know. Grimm's dictionary gives but three meanings of the word: 1. 'Holz worein in den küchen die koch- oder rührlöffel gesteckt oder gehängt werden—löffelbret. 2. Holz woraus man löffel schnitzt.' The third is figurative and does not apply here. This very quotation from Murner is given as illustrating the first meaning. The meaning of the line is evidently, 'who could not make the simplest thing,' as Balke has correctly suggested. As such a device for holding spoons would be one of the first things which a beginner could make, this meaning accords well with the thought of the passage. As far as I know spoons were made either entirely of wood or of some metal and not of a combination of both as Balke's interpretation would imply.

In the following passage, ll. 1439-1443:

Wolt er aber zornig *schnurren*
 Und wider meine zunft genosz murren,

 Er miest sich stellen lon von mir
 In dise zunft und vornan dran.

¹¹ See Stirius, *Die Sprache Thomas Murners*, Diss. Halle, 1891, p. 24, and my above-mentioned article, p. 36.

Balke glosses the word *schnurren* by 'losfahren.' A better word would have been *brummen*. In Grimm's dictionary ix, 1418. 3 *schnurren* is defined as follows:

'übertragen auf zornig brummende widerspenstige Menschen besonders in älterer Sprache, landschaftlich bis heute (schweiz. *schnurre*, tirol. *schnurren*, sich laut und unwillig äussern *brummen* (Schöpf 642).'

Schnurren in this meaning is a favorite word among sixteenth century writers. Murner uses it frequently, in addition to this passage, e. g., in N. B. 211 and 2203, where Balke glosses it correctly 'murren, brummen, zornig sein,' and also in N. B. 7917 and 8016. Grimm's dictionary also quotes examples from Geiler von Keisersberg and Luther, where it is used in the same way.

In ll. 1445-1448 Murner remarks:

Ich hab ir manchen dar gestellt,
Der hett verwetet als sein gelt,
Das ich so frevel nimmer wer,
Zün schelmen in *verordenen* her.

Balke translates *verordenen* by 'befehlen.' This meaning is, however, only secondary and not in accordance with the usage of the sixteenth century, where it still has the meaning of placing in order, i. e., in rank and file, and then of arranging and making provision for. In these meanings it is frequently used by Luther in his translation of the Bible.¹² The meaning of the passage accordingly is, 'I have placed¹³ or depicted many of them here, who would have wagered all their money, that I would not have been so bold as to place them in the ranks of the fools.'

In the following passage ll. 1458-1461:

Die schelmen kamen ein mol zamen
Und batent um ein andren namen;
Das ichs doch nant der gsellen rott.
Nein ich, werlich, und bi gott!

Balke translates the expression *nein ich* by '*vernein ich, ich schlage ab.*' The general meaning is correct enough, but what we have is not a verb *neinen* but a survival of the MHG. form of negation, in which the personal pronoun was added to

the negative particle, e. g., *nein ich, dā, ir*, etc. The verb *neinen* does occur occasionally. One instance is given by Lexer in MHG. and it is also used by Stieler in the seventeenth century, but its use here would weaken the thought of the passage, which requires a strong negation. Moreover, it is forcing the meaning of *neinen* or *verneinen* to gloss it by '*abschlagen*' as Balke does. The custom of adding the personal pronoun to the particle *nein* occurs as early as Notker, e. g., Psalms 436, *sol din helfa nun hina sin ? nein sie*. It is frequent throughout the MHG. period.¹⁴ That it still survived in the sixteenth century is proved by instances in Nicolaus v. Wyle, Geiler von Keisersberg, whom Murner took in many respects as his model, and in Albrecht von Eyb. In Eyb's *Spiegel der Sitten* (1511) there are two very clear examples of this usage: '*wiltu nichts anders ? nain ich*,' 149^b and '*weist du des nicht ? nain ich*,' 177^b. In neither of these cases is it possible to construe *nain* as a verb. It is, therefore, more than probable, from what has been said, that in the passage in hand we have likewise a survival of this old usage.

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ETYMOLOGICAL NOTES.

1. Goth. *sidus* 'sitte' is supposed to come from pre-Germ. **sedhu-s* and to be connected with Skt. *svadhā*, Gk. *ἔδος*, etc., from a base *sue-dh-*. Other words in Germ. which may be combined with *sidus* point rather to a pre-Germ. **sidhu-s*. For with Goth. *sidōn* 'üben,' OHG. *sitōn* 'ausführen, in stand setzen, tun, machen, machinari' we may compare OE. *sīdian* 'extend,' *be-sīdian* 'regulate, determine,' *sīd* 'long, broad, spacious', ON. *sīðr*, Dan. *sīd* 'lang, weit, niedrig', OHG. *sīto* 'laxe.'

These are from a base *seidh-* 'extend, stretch, straighten, direct, regulate', etc., which is also in Gk. *ἵθvs* 'straight', *ἵθvs* 'undertaking', *ἵθvw* 'press forward', *ἵθvw* 'straighten', Skt. *sīdhyate* 'kommt zum ziel, hat erfolg, wird vollkommen, gelingt, kommt zustande', Welsh *haeddu* 'porrigere, assequi'. (Cf. Prellwitz, *Et. Wb.* s. v. *ἵθvs*, who con-

¹² Cf. the examples given by Heyne, *Deutsches Wörterbuch*, 3. 1230.

¹³ The verb *darstellen* seems to be used here in its original meaning of *dahinstellen*.

¹⁴ Cf. the examples in Grimm's dictionary, 7. 589.